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GRAVELOT



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**GRAVELOT**









THE GALLERY OF THE MUSEUM OF ARTS AND CRAFTS

NEW YORK, N. Y.





H. Gravelot del.

B.J. Henriquez sculp. 1770.











XVIII<sup>TH</sup> CENTURY FRENCH BOOK-ILLUSTRATORS

# GRAVELOT

BY

VERA SALOMONS

ILLUSTRATED WITH 21 PHOTOGRAVURES FROM  
NEGATIVES BY THE AUTHOR

LONDON

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## PREFACE

THE end of the nineteenth century marks the revival of taste in Art, if the immense rise in the value of the best productions of earlier times is to be accepted as a gauge. To some extent the test is true, though competition amongst the *nouveaux riches* to be in the fashion has caused prices to rise abnormally. Book Collectors are on the increase, but few possess the matured judgement and the educated taste to select with the greatest discretion. Yet a beginning must be to all things, and the Book Collector will, if intelligent, gain experience and correct his early faults.

The late Henry Cohen, of the French National Library, was the first to publish a volume on the eighteenth-century best French illustrated books. The work has gone through many editions, and has become the "Bible" of amateurs who admire that epoch. So carefully has Cohen's volume been written, that it may be, and is, accepted as a text book, thus giving collectors confidence when purchasing, since details may be verified before con-

cluding a bargain. Yet no series of small books exists, which deal with the great Illustrators of the eighteenth century one by one. The "fascicules" issued by the de Goncourt brothers approaches the point, but does not entirely meet it. The little volume to which these few lines form a preface is written in the hope of filling the blank. If success attends the effort of the Author in dealing with "Gravelot," booklets dealing with other artists will follow until the list is complete.

The object of this book is to give a short life history of the Artist, his Art, and a list of his best known works, the latter to assist the commencing collector. The writer of these lines is fortunate enough to possess a fine collection of the eighteenth-century illustrated French books, so that the Author has been able in most cases to verify facts from the volumes themselves. The illustrations give an idea of the Artist's method of treatment at various periods of his career. In many instances, great difficulty was experienced in making the photographs, owing to the paper having become toned by time.

The Author is the daughter of the writer of this preface: it is not therefore for him to say any words in favour of or against the book. It is for the reader to appreciate, or the reverse, the effort made



to assist the admirer of this special art, but it is fair to say that, small as this volume is, the amount of work necessary for its production has been very great and has extended over a long period, in order, as far as possible, to eliminate inaccuracies.

D. L. S.

BROOMHILL,  
TUNBRIDGE WELLS.





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## THE LIFE OF GRAVELOT

IT was during the eighteenth century that *taille-douce* engravings first claimed the attention of book-illustrators, France leading the way, both in recognizing the importance of the new departure and in producing the greatest masters of this art.

Gravelot was one of the seven principal French book-illustrators of a period when appreciation of engravings became so great, that an author seriously prejudiced his chance of success, should he publish his book without a contribution from the hand of one of the celebrated draughtsmen of the day.

Let us turn now, to the life history of Gravelot. "On Sunday, 29th of March, 1699, Hubert-François, son of Hubert Bourguignon, *maître tailleur d'habits*, and of Charlotte Vaugon, his wife, was baptized. The child was born the 26th. of this month."

Thus runs the birth certificate entered on the register of the parish of Saint-Germain-l'Auxerrois, Paris.

Hubert-François took the name of "Gravelot," after his god-father, and is generally known by it. The geographer d'Anville was Gravelot's elder brother. It is not certain, at the present time, why the young Bourguignons changed their surname. Various suggestions have been made, and it is probable that their father or they, took this step in order not to prejudice their careers owing to the fact that Hubert Bourguignon was a tailor. He and his wife sacrificed all their savings to give the two children a sound education. Both boys went to the Collège des Quatre Nations, where d'Anville worked well, but Gravelot soon abandoned study to devote more time to drawing. Gravelot's father noticed how talented his son was and encouraged him in his efforts to become an artist; he even desired to send him to that great school of art—Rome. The opportunity



came when the Duc de la Feuillade went there as ambassador, he taking the youth among the suite of servants that accompanied the embassy. It happened, however, that they never got further than Lyons; and after staying there some time and spending his money on books, Gravelot was left destitute, and wrote in prose and verse asking his brother for help. These letters were published by the "Mercure" of that time.

Gravelot's favourite relaxations from his artistic work were reading and making poetry. This love for literature lasted all his life. The artist let this passion grow to such an extensive degree, that it is related of him, that his head used to be buried in some volume when going for a walk, and even visitors received scant courtesy when calling upon Gravelot, since their host continued to read, regardless of their presence.

Again back in Paris, the youth showed himself so susceptible to the charms of the

theatre and its attendant company, that his father sent him out to St. Domingo with M. le chevalier de la Rochalard, who became governor-general of the island. There, Frézier, chief engineer of the colony, engaged Gravelot to make a plan of the place; but the artist seems also to have been interested in commerce, as we hear of his parents sending him a consignment of goods to sell, and the ship being wrecked on the voyage out to St. Domingo.

At this point in his life, Gravelot's biographers differ in opinion. Delteil says he went from America to England, whereas the de Goncourt brothers and Portalis make him return direct to France, and work steadily to make up for lost time. He certainly became a pupil of Restout and of Boucher at some period of his youth.

Since Paris already possessed many excellent illustrators, Gravelot crossed the Channel about the year 1732 to try his fortune in England. He may have gone



through Dubosc's suggestion, to help to engrave the "*Cérémonies Religieuses*" which Dubosc was publishing, after drawings of Bernard Picard.

During the years Gravelot spent in England, he made the acquaintance and gained the esteem of most of the eminent British artists and connoisseurs. Among the real friendships he formed, one of the sincerest and closest was with Garrick. We hear of Gravelot, during this time, helping to found one of the first English artistic societies. They acquired premises with studios for studying from life, and rooms where they could meet and discuss their works. Gravelot himself worked here, not only at drawing, but he also modelled in clay.

In 1744 he published a series of large drawings of men and women, after the style of certain draped studies by Boucher, only the draughtsmanship was better. Evidently Gravelot's work was much appreciated by English connoisseurs, for it has even been

suggested, that at one moment, the British Museum intended classing him among the English artists and certainly the vignettiste's plates often bore the anglicized name of "Gravelott."

The sign of the Golden Cup in King Street, Covent Garden, is where Gravelot lodged in London. While in this country, the artist did not forget those at home. Gravelot sent his brother, the geographer, maps of some of the English counties, promising to send the remaining ones later. Another side of his character is shown by his brother, who mentions that although Gravelot was much attached to him, he would never have troubled to pay him a visit (when back in France) had not d'Anville (the brother) defrayed the expenses of the journey.

Gravelot's illustrations for British novels and standard works, such as the plates for the "Shakespeare," are not to be compared with the work executed after his return to France. This took place shortly after the



battle of Fontenoy in 1745. Englishmen were so bitter against their successful enemies, the French, that this was the possible cause of his return to his native land, journeying there *via* Holland.

How unlike most French artists' lives of the eighteenth century was that of Gravelot! His name rarely figures in print, and so modest was he, that no society had the honour of claiming him as a member. He never even attempted to have his name proposed for election at the "Académie." The only official post he held, was as professor of drawing at the "École Militaire."

Gravelot married twice; his near relatives were ignorant of the fact, on each occasion, until after the event. Both marriages were childless. In 1759 the artist lost his first wife; this union, after a long courtship, owing to want of money, proved a very happy one, as is testified by the letters he wrote to his wife. He remained a widower until 1770, when he wedded Jeanne Ménétrier, a woman

of thirty-four, whilst he himself was over seventy one. No doubt Gravelot married for the second time, owing to loneliness and in consequence of failing eyesight, which was depriving him of his life-long joys—drawing and reading.

In 1773 Gravelot died, three years after his second marriage, and the fortune he left was small, to the surprise of his contemporaries, who, knowing the simple life he led, believed him to possess considerable means. Boucher was evidently one of those who shared this opinion, since he rated Gravelot for giving private lessons in art, a practice, which he thought, derogatory for a man of such genius.

## THE ART OF GRAVELOT

THE eighteenth century was so endowed with great artists, that it became necessary for some to look for new avenues of art; many, therefore, left painting and sculpture and adapted their talents to produce some of the finest book-illustrations that have ever been seen. Liberal patrons were found whose financial assistance aided the accomplishment of such work. Furniture also, with beautifully chased ormolu decoration, and even minor articles, such as fans, *bonbonnières*, and *affaires de toilette*, were ornamented by the most skilful and eminent artists of the day. Among these lesser branches of art, if one may so call them, book-illustration occupies a very important place, and some of the great painters, such as Boucher, Fragonard and



others, left the brush, at intervals, in order to turn their attentions to the ornamentation of books. The great illustrators, for the most part, however, centred all their energies in this direction. Although Gravelot has painted pictures, spinets, lids of dainty little *bonbonnières*, and designed irons for book-binding, his existence would now have been forgotten, had not many of the finest book-illustrations and *estampes* been his creation. Masterpieces such as those contained in the "Decamerone," in Marmontel's "Contes Moraux," and in a host of other works, will never be overlooked so long as civilization and the books exist.

These latter are continually disappearing. Damp, insects, bad usage, carelessness, and fire, destroy the volumes; for books require to be carefully watched and tended. It is doing great injustice to an artist to judge his talent by a worn or damaged impression of any plate. An *amateur*, therefore,

who is just starting a collection of works by the great illustrators of the eighteenth century, should be particular in obtaining fine impressions or proofs. Attention is especially necessary for this particular school of illustration, since *taille-douce* plates are so delicately engraved, that after a few impressions have been taken, the plate loses the power to produce brilliant results.

An idea of Gravelot's style of drawing is given here, by the reproduction of his sketch for a plate in the "Fabricant de Londres." It is quite probable that the artist had a more finished drawing from which the engraver made the plate and that he did not copy this very sketch. Cohen says that the original finished pen-and-ink and sepia drawings are in the public library of Besançon; other authorities, however, question whether these were not done after the book was published, which is a practice sometimes resorted to, for a second edition of the same work.

Similar finished sketches for "l'Honnête Criminel" are at Besançon, and others less finished, are in a private collection.

The draughtsman left little to the judgment or invention of his translators, yet ungraceful and awkward figures crept into Gravelot's compositions. This may have originated by a coldness with which the artist sometimes drew, and the engraver, in accentuating this failing, left to posterity uncomplimentary souvenirs of one of the greatest book-illustrators that has ever lived. But when Choffard has been the engraver, his fresh, breezy touch has usually added life and vitality to the subject. Gravelot also engraved many of his own drawings, and, at times, he even reproduced those of other artists.

England planted the seeds of restraint and modesty in Gravelot's heart. During the artist's early years these feelings caused him to hide the warm impulsive spirit of the French and to draw with little feeling, as



many of the illustrations to Shakespeare and other English works show. But once back in his native land, with other artists exhibiting their buoyant spirits through the medium of their brush, Gravelot became more natural, and without losing the delicacy of feeling learnt in England, he allowed his pencil more freedom. He frolicked among children whose innocence and sweetness still charm the eye at the present day, as realized on opening the "*Almanach utile et agréable de la loterie de l'École royale militaire*" where the little people are outlined, with a touch of shadow here and there, playing exactly as the poet-artist saw them over a century and a half ago, when he wrote the quatrains that accompany his charming drawings. In the head-pieces of "*Térence*" the children again appear, this time imitating parts acted by their elders, and although Gravelot was never a father, he evidently dearly cherished the juvenile, for they play a large part in several of his works.

Contemporary taste and fashion are the chief elements which influence the art of its time, and Gravelot reluctantly complied to a custom, then in vogue, of making a suite of *figures libres* for a book already illustrated by him. The "Decamerone" of 1757 was the work in question, and the frontispiece with a set of twenty plates, known as the "Estampes gallantes des Contes du Boccace" were unwillingly executed by Gravelot, as is proved by the following extract from a letter of the artist to the editors:

"Ce que vous demandés peut se faire, mais pour rendre les choses suivant votre idée, cela exige de votre part une explication plus décidé et que je scusse bien jusqu'à quel point il s'agiroit de pousser la gaillardise; car quoique dans ces sortes de compositions la gentillesse soit préférable à la grossièreté, il y a des gens comme vous sçavez à qui il faut des perdrix et d'autres qui aiment mieux la pièce de boucherie."

The lives of the contemporary *grand*

*monde* and their gaiety is a theme that calls forth the best powers of the *petit maîtres*. Gravelot is no exception to the rule. He is not so completely at his ease where the ancients are concerned, as when he can revel in the abundant frills and cascades of lace worn by his dainty and fascinating contemporaries. Are not the draped figures of the "Almanach iconologique" merely *grandes dames* amusing themselves in costumes of olden times? Even the Romans must submit to lending their togas for French eighteenth century men to act in! Nevertheless they make beautiful illustrations, and had not Gravelot excelled himself in scenes of his own day, one would pass the pictures of the ancients without a murmur, nay, with applause. From a genius like Gravelot one is apt to expect the impossible. Just because his children are so natural and that Boccaccio's personages are chatting so realistically round the table, one complains that Gravelot did not portray the Greek and the Roman accord-



ing to the laws laid down by their statues. The artist even drew lovely *estampes* and several decorative bookplates which have come down to posterity. One cannot help admiring, in the "Almanach iconologique," "La Danse," where the girl "so buxom, blithe and debonair" trips it "on the light fantastic toe," and "La Chirurgie" as she gracefully, yet solemnly and full of thought, bends towards an anatomical drawing. "La Grammaire," "La Logique," and the rest of the illustrations in the almanack, all claim our admiration, even though his Grecian figures seem to be French in all but drapery; yet they are very beautiful as seen through Gravelot's spectacles.

The draughtsman's illustrations to Voltaire's writings so pleased the author, that it was naturally to Gravelot that the publishers turned when it was a question of illustrating the superb edition of the "Théâtre de Pierre Corneille." This book was issued by the "frères Cramer" at Geneva in 1764,

and contains some of Gravelot's masterpieces. Voltaire wrote commentaries on Corneille's plays and started the idea of this edition, the proceeds of which were to help a distant relation of Corneille, whom the philosopher had discovered in poverty and whom he had already helped. Voltaire was impatient to see the work finished, and complained continually to Gabriel Cramer about Gravelot being dilatory. "Then it is not true," writes Voltaire, "that Gravelot has made seven drawings, as he said. In three months he has only done two. I shall be dead before the work can be given to the public. . . . My dear Gabriel, I beg of you to tell Gravelot that the whole work, absolutely must be done during the year 1762." Evidently the calm, good-tempered artist, as we see him in the frontispiece, did not comply with the impatience of the Seigneur of Ferney, for 1764 is the date that the volumes of "Corneille" bear.

All Europe interested itself in this pub-

lication. The King of France subscribed for two hundred copies, and the Empress of Russia did likewise. The names of Madame de Pompadour and the "Fermiers Généraux" also figured in the list of subscribers, the former for fifty copies and the latter for more. The illustrations of this book are magnificent; even the Roman personages, although not proud and undaunted in looks, as Corneille made them in speech, are artistically grouped and drawn with the masterly decision for which all Gravelot's good work is remarkable. But it is in depicting the scenes of modern times, that his genius is even more pronounced.

Only a few satirical sketches or drawings by Gravelot exist, but one of the best known was done for Voltaire. It represents a lyre suspended from the branch of a tree and a donkey standing looking at it while braying hard; and beneath the picture is the following rhyme:



Que veut dire  
 Cette lyre?  
 C'est Melpomène<sup>1</sup> ou Clairon,<sup>2</sup>  
 Et ce Monsieur qui soupire  
 Et fait rire,  
 N'est-ce pas Martin F . . . ? (Fréron).

This plate is engraved by Choffard and was published as a frontispiece to "Tancrède." Elie-Catherine Fréron appears to be the literary critic and author against whom Voltaire directed this cartoon. Fréron was born in 1718 and died in 1776. He maintained a thirty years' war against the philosopher and his teachings. Sieurin believes that this plate was originally meant for "l'Écossaise," since that comedy is one of the many open or indirect thrusts which Voltaire made at his enemy. Some say it was announced that Fréron's portrait would appear in "Tancrède," and on publication the caricature just alluded to, appeared instead of the critic's likeness.

<sup>1</sup> Melpomène—Muse of Tragedy.

<sup>2</sup> Claire-Joseph Leris Clairon (Mlle. or la), a famous French actress, 1723-1803.

This frontispiece is very scarce, owing to it having been suppressed in many copies of the book; also collectors have been in the habit of removing the plate, to add to Voltaire items.

Gravelot likewise worked for Jean-Jacques Rousseau. The philosopher seems to have been a trying personality, since he left nothing to the artist's judgement, but boldly stated the scene of action, even how the figures were to be placed and that "milord Édouard" was not to carry a sword. In spite of the fact that the illustrations to Rousseau's works are mere dictations, many are very pleasing, whereas others are rather lifeless and stiff, but most necessarily lack the spirit of the artist. They are poor when compared with the plates in Marmontel's "Contes Moraux." These are full of characters which still live before the eyes of twentieth-century spectators. The artistic value and appreciation of these plates was shown by the demand for several re-issues, and editions were also

published containing forgeries of Gravelot's plates. Certainly, if imitation is the greatest flattery, it testifies to the popularity and appreciation of the artist's work, at a time when France had so many great draughtsmen.

Are not Gravelot's illustrations diminutive pictures? The poses, composition, and *ensemble* of a large canvas are concentrated into the space of a few square inches. A study on a large scale was often made first, the treatment being broad. The de Goncourt brothers describe very vividly how even in these sketches, sunlight and nature surround the living figures. If these large drawings are preliminary sketches for the minute pictures, it is not surprising that accuracy, in even minor matters, is remarkable throughout the artist's work. He possessed no mean knowledge of perspective, and realized how to decorate the interiors, in which his little characters act, to the best artistic advantage. The backgrounds in his pastoral scenes are delightfully picturesque, while yet remain-



ing true to nature. The draughtsman was so critical that many sketches might come from his hand before he would approve the composition. In accuracy and vigour Gravelot's works excel those of any vignettiste, and "not even Moreau le jeune can surpass the tact and skill, the firm and admirable draughtsmanship of Gravelot." He would often draw the figures in the nude and only drape them when their poses satisfied his critical eye. It may also be remarked that Gravelot not infrequently quadrilled the paper he drew on, thus ensuring greater accuracy.

While in England, Gravelot sometimes modelled in clay from the life, and his other work was aided by the use of three little lay figures, made in this country. These models were fifteen inches in height and were padded; they were articulated to the tips of the fingers, and no doubt these miniature figures played a great part in his head- and tail-pieces. They wore costumes

of any nation and of every period, for the small models possessed a large wardrobe of their own.

It has been mentioned before, that Gravelot was a pupil of Boucher, who was justly proud of him. The master appears to have been one of the few who praised Gravelot's paintings, as well as his other artistic accomplishments. When patrons asked Boucher to execute some small vignette, he would gladly propose the talented pupil as being more suited to fulfil their requirement than he was himself. This may have influenced Gravelot to join the *petits maîtres* and leave others to paint large pictures.

All authors and publishers were anxious to place in each of their volumes at least one plate by Gravelot, that their books might be prized. Thus the artist was so pressed with demands, that he tried to satisfy all, by giving one or perhaps two designs for each book. Consequently there are only a small number of works containing numerous illus-

trations by Gravelot. "La Gerusalemme Liberata," 1771, is one of the few books that is lavishly illustrated entirely by Gravelot; he was then seventy-two years of age, but nevertheless these volumes contain some of his best work. This may be judged by the plate here reproduced, but his portrait, which forms the frontispiece, is not by any means one of the most successful illustrations; this is due, possibly, to the engraver. It was the last great enterprise the old artist undertook, for at the end of his glorious career his sight became impaired, thus rendering everything requiring careful attention, impossible.

Gravelot is one of the truly remarkable septette of French book-illustrators of the eighteenth century. His genius ought especially to claim the admiration and gratitude of the British, for it was his pencil that did so much towards improving the state of this art in Great Britain. His early plates are to be found in a score of English eighteenth-century books: this proves the



popularity he enjoyed and naturally other artists tried to follow in his footsteps. Thus the English, who had but a few good humorous illustrators before Gravelot became the rage, should feel doubly grateful to Fate for having brought this artist across the Channel, not only for the drawings made for them by the master's own hand, but for the improvement brought about in this country due to his example.



CATALOGUE  
OF THE BEST KNOWN BOOKS  
ILLUSTRATED BY  
GRAVELOT

ABRÉGÉ DE L'HISTOIRE ROMAINE  
(par l'Abbé Millot). *Paris, Nyon, 1789, 4to.*  
A frontispiece and 48 illustrations, 9 plates  
being by Gravelot, engraved by Tardieu,  
Chenu, de Lorraine, Legrand, and Gaucher.

In the preface it is stated that this edition  
is by the Abbé Millot, and that the editor  
bought the plates, which had been done for  
"Le Spectacle de l'histoire romaine" by  
E.-A. de Prétot.

ALMANACH UTILE ET AGRÉABLE  
DE LA LOTERIE DE L'ÉCOLE ROY-  
ALE MILITAIRE POUR L'ANNÉE  
1759 ET 1760. *Amsterdam et Paris, Prault*



*et Laurent, Fr. le Clerc*, 1759, 24mo. Illustrated by 90 "taille-douce" engravings.

The frontispiece is signed "Le Mire." The other illustrations, although unsigned, are recognized as Gravelot's work.

Each plate is accompanied by a quatrain written by Gravelot. Most of the engravings illustrate charming childish scenes in the style of the tail-pieces of the "Boccace" of 1757.

This little volume was also published under the following title: "Les jeux de la Petite Thalie, etc." *Paris, Desnos, s.d.* Only the frontispiece was changed.

ALMANACH DE GOTHA. *Imprime à Gotha, chez Reyher*, 1770. 5 plates after those of Gravelot in the "Almanach Iconologique."

ALMANACH. LE PARFAIT MODÈLE. *Paris, Desnos*, 24mo. An almanack for the year 1778. It is illustrated by plates taken from the "Partie de Chasse de Henri IV." One engraved title-page, one frontispiece with

Henri IV's portrait, 12 unsigned plates, but which are after Gravelot.

ALMANACH DU BON FRANÇOIS. *Paris, Desnos, 24mo, 1791.* The same illustrations as "Le Parfait Modèle."

AMOURS DE MIRTIL (LES). *Constantinople, 1761, 12mo.* Attributed to Fontenelle. One "fleuron" and 6 very pretty plates by Gravelot and engraved by Legrand. The title-page is designed and engraved by Legrand.

Some copies have the title and plates printed in sanguine. These look much more effective than those in black. The plates, however, are charming in either colour.

AMUSEMENTS D'UN CONVALESCENT. *Paris, 1761, large 8vo.* Very pretty title-page with a charming "fleuron" by Gravelot, engraved by Choffard.

ARCONVILLE (MME. D'). AVIS D'UN PÈRE À SA FILLE, par le "Marquis d'Halifax" traduit de l'anglais (par la Présidente d'Arcon-

ville). *Londres. (Paris), s.d., 12mo.* One plate by Gravelot, engraved by Tardieu.

BEAUMARCHAIS (CARON DE). EU-  
GÉNIE. Drame en cinq actes en prose, enrichi  
de figures en taille-douce. *Paris, Merlin, 1767,*  
8vo. 5 plates by Gravelot, engraved by Duclos,  
Levasseur, Leveau, Masquelier, and Née.

The original edition.

BLIN DE SAINMORE. LETTRE DE  
BIBLIS À CAUNUS SON FRÈRE, etc. *Paris, Sé-  
bastien Jorry, 1765, 8vo.* One plate by  
Gravelot, engraved by Aliamet, and 2 illus-  
trations by Eisen.

BLIN DE SAINMORE. LETTRE DE  
SAPHO À PHAON, etc. *Paris, Sébastien Jorry,*  
1767, 8vo. One plate by Gravelot, engraved  
by Aliamet and illustrations by other artists.  
These various opuscles of Blin de Sainmore  
were republished under the title of "Héro-  
ïdes" or "Lettres en vers." *Paris, S. Jorry,*  
1767, 5 vols., 8vo. There are some large  
Holland paper copies.



BOCCACE. IL DECAMERONE DI M. GIOVANNI BOCCACCIO. *Londra (Paris)*, 1757, 5 vols., 8vo. 5 frontispieces, 1 portrait, 110 plates and 97 tail-pieces by Gravelot, Boucher, Cochin, and Eisen engraved by Aliamet, Baquoy, Flipart, Legrand, Lemire, Lempereur, Fe. Lempereur, Leveau, Moitte, Ouvrier, Pasquier, Pitre-Martenasie, Saint-Aubin, Sornique, and Tardieu.

Gravelot's work in this book is some of his best. One of the most successfully illustrated books of the XVIIIth century. The first proofs are marked with a "paraphe" on the lower part of the back of each plate, it looks like a small script monogram; the volumes containing these are most sought after. All copies are on Holland paper. There exist proofs before the artist's name and in various states: before numbers, before frames, etc., and also *eaux-fortes* in various states, which some collectors add to their copies. The proofs of the Italian edition are accepted as the first impressions from the plates. There

are, however, copies of the French edition which contain proofs with the "paraphe," and they were placed in the volumes at the time of issue. There have been several editions of this book.

Occasionally a charming suite of a frontispiece and 20 unsigned plates, by Gravelot, are added to these editions. They bear the title "Estampes galantes des Contes du Boccace. A Londres." In the first state the last two words are omitted. Cohen states that the plates are free in character; they are not presentable, though most artistic, and belong to the following "Contes": "Le Pêché partagé." "L'Oraison de saint-Julien." "Le Mariage imprévu." "La Fiancée du roi de Garbe." "Le Calendrier des vieillards." "Le Jardinier du couvent." "La Confession amoureuse." "Le Magnifique." "La Nuit tous les chats sont gris." "Le Pèlerin." "Le Mari jaloux." "Le Diable en enfer." "Le Cœur sanglant." "Le Rossignol." "Le Mari consolé." "La Femme adultère." "Le Cuvier."

“Le Compère de dame Agnès.” “Le Psautier.” “La Jument du compère Pierre.” One must distinguish between these proofs on good paper and a later re-publication on thinner paper. There also exists an excellent copy where the subjects are reversed and have frames decorated with foliage.

BOCCACE. LE DÉCAMÉRON DE JEAN BOCCACE, traduit par Le Maçon. *Londres (Paris)*, 1757, 5 vols., 8vo. The same plates and tail-pieces as in the above-mentioned Italian edition.

This translation, published by the same editors as those of the Italian edition, is much sought after, although the proofs of the full-page plates, and especially of the tail-pieces, are not as fine. There was one issue on large paper, which is less good than the small paper copies. One sometimes finds copies of this French edition with plates bearing the “paraphe” indicating them as being first proofs (see note to the Italian



edition of the same book). Some collectors put full-page plates of the Italian edition into their copy of the French edition; nevertheless they cannot hide the inferiority of the tail-pieces. These "culs-de-lampe" are even repeated in several parts of the book and are not put at the same places as in the original edition. Note that the full-page plate which belongs to the first "Nouvelle" of the eighth "Journée" is different in the French edition from that in the Italian one.

There are several re-issues of this work which are very inferior to that of 1757.

CATALOGUE DES CHEVALIERS,  
COMMANDEURS, ET OFFICIERS DE  
L'ORDRE DU SAINT-ESPRIT, etc.  
*Paris, de l'imprimerie de J.-F. Ballard,*  
1760, *folio*. Several vignettes by Gravelot  
and a frontispiece by Boucher.

CAYLUS. MÉMOIRES DE L'ACADÉMIE DES  
COLPORTEURS. *De l'imprimerie ordinaire de*

*l'Académie*, 1748, 12mo. One "fleuron" on the title-page, one frontispiece, and 8 pretty plates, all unsigned.

Cohen, in his "Guide de l'Amateur," says the frontispiece is by C. N. Cochin, and the other illustrations are in the style of Gravelot or of Pasquier.

CHABUY (FR. NIC.). ABRÉGÉ DE L'HISTOIRE CHRONOLOGIQUE DES JUIFS, etc. *Paris*, chez *Chaubert*, 1759. 8vo. 5 vignettes by Gravelot, engraved by Saint-Aubin under the direction of Fessard.

CHORIER (NICOLAS). JOANNIS MEUR-SII ELEGANTIÆ LATINI SERMONIS, SEU ALOISIA SIGÆA TOLETANA DE ARCANIS AMORIS ET VENERIS, etc. *Lugd. Batavorum, ex typis Elzevirianis* (*Paris, Barbou*), 1757, 2 parts in 1 vol., small 8vo. One engraved title-page and 1 fine frontispiece, both unsigned. The latter Cohen attributes to Gravelot.

There are later editions.

COLLÉ. LA PARTIE DE CHASSE DE HENRI IV. *Paris, veuve Duchesne, 1766, 8vo. 4* "taille-douce" engravings after drawings by Gravelot, engraved by Duclos, Rousseau, and Simonet.

There exists another suite of illustrations for this comedy. Gravelot had drawn 6 designs in oval medallions intended for a 4to edition, of which only the text relating to the plates was ever published. These illustrations were engraved by Duclos, de Ghendt, de Longueil, Le Veau, and Simonet, and one plate is unsigned. They are very scarce.

COLLÉ. CHOIX DE CHANSONS JOYEUSES, mises au jour par un âne onyme, onissime; nouvelle édition, etc. *A Paris, à Londres et à Ispahan seulement, de l'imprimerie de l'Académie de Troyes. VXLCCDM (1765). 2 parts in 1 vol., 8vo.* One title-page by Gravelot, engraved by Née.

The engraved title-page belongs to the second part.



This book forms one of the set of the  
 “Anthologie française, ou Chansons choisies,  
 etc.”

CORNEILLE. THÉÂTRE DE PIERRE COR-  
 NEILLE, etc. (*Genève*) 1764, 12 vols., 8vo. 34  
 plates by Gravelot, engraved by Baquoy,  
 Flipart, Lemire, Lempereur, de Longueil,  
 Prévost, and Radigues, and 1 frontispiece  
 from a drawing by Pierre.

This is a very fine edition. Voltaire had  
 it printed, by subscription, at the “frères  
 Cramer” at Geneva. All Europe interested  
 itself in it. The commentaries on Corneille’s  
 works are by Voltaire, who edited this book  
 in order that the proceeds should benefit  
 his protégé, who was a distant relative of  
 Corneille. The great detriment to this edition  
 is that nearly every copy is stained with iron-  
 mould on certain sheets, owing to faulty paper  
 having been used. Notwithstanding this, it  
 is a fine edition. The plates are excellent,  
 especially the illustrations to the comedies.

CORNEILLE. THÉÂTRE DE P. CORNEILLE, etc. Nouvelle édition augmentée. *Genève (Berlin)*, 1774, 8 vols., 4to.

The plates of this edition are framed. The frames are from drawings by Gravelot. The actual pictures are reprints of those in the edition of 1764.

DRYDEN (JOHN). THE DRAMATICK WORKS. *London*, 1762, 6 vols., 12mo. One portrait and 28 plates by Gravelot, engraved by van der Gucht.

DUCLOS. CONSIDÉRATIONS SUR LES MŒURS DE CE SIÈCLE. *s.l. (Paris)*, 1751, 12mo. Frontispiece by Gravelot, engraved by de la Fosse.

ÉRASME. STULTITIÆ LAUDATIO DESIDERII ERASMI DECLAMATIO. *Londini et Parisiis, Barbou*, 1765, 12mo. One pretty frontispiece by Gravelot, engraved by de Longueil.

ÉTAT ACTUEL DE LA MUSIQUE  
DU ROI ET DES TROIS SPECTACLES  
DE PARIS. *Paris, Vente, 1775, 18mo.* One  
frontispiece by Gravelot, engraved by Baron.  
This book should be reckoned amongst the  
almanacks, since it appeared annually for  
many years, usually with the same plates and  
text varied.

The volume for 1773 contains a portrait  
of Madame Favart.

FAVART. L'AMITIÉ À L'ÉPREUVE,  
comédie en deux actes, mêlée d'ariettes,  
tirée des Contes Moraux de M. Marmontel,  
etc. *Paris, veuve Duchesne, 1771, 8vo.* One  
plate by Gravelot, engraved by Simonet.

Grétry wrote the music.

FAVART. "SOLIMAN SECOND" or "LES  
SULTANES," comédie en trois actes et en vers.  
*Paris, Duchesne, 1762, 8vo.* One plate by  
Gravelot, engraved by Le Mire.

FAVART. THÉÂTRE DE M. FAVART, OU  
RECUEIL DE COMÉDIES, PARODIES ET OPÉRAS



COMIQUES, qu'il a donnés jusqu'à ce jour, etc. *Paris, Duchesne, 1763-1772, 10 vols., 8vo.* One plate by Gravelot, engraved by N. Le Mire: an illustration to "Soliman Second," and is the same plate as in the preceding book. Also illustrations by other artists.

FENOUILLOT DE FALBAIRE. L'HONNÊTE CRIMINEL, drame en cinq actes et en vers. *Amsterdam et Paris, Merlin, 1767, 8vo.* 5 charming illustrations by Gravelot, engraved by Binet, de Launay, Levasseur, and Simonet.

The original finished pen-and-ink and sepia drawings are in the Bibliothèque publique of Besançon. Original sketches are in the copy of the book now in Sir David Salomons' collection.

FENOUILLOT DE FALBAIRE. LES DEUX AVARES, comédie en deux actes, etc. *Paris, Delalain, 1770, 8vo.* One charming plate by Gravelot, engraved by de Longueil. Grétry wrote the music.

FENOUILLOT DE FALBAIRE. LE FABRICANT DE LONDRES, drame en cinq actes et en prose. *Paris, Delalain, 1771, 8vo.* 5 fine plates by Gravelot, engraved by Levasseur, de Longueil, and Simonet.

The original finished pen-and-ink and sepia drawings by Gravelot are in the Bibliothèque publique of Besançon. Original sketches are in the copy of the book now in Sir David Salomons' collection.

FENOUILLOT DE FALBAIRE. ŒUVRES DE M. FALBAIRE DE QUINGEY. *Paris, veuve Duchesne, 1787, 2 vols., 8vo.* 12 plates by Gravelot and 1 portrait by Cochin.

A certain number of copies are on vellum.

FIELDING. HISTOIRE DE TOM JONES, OU L'ENFANT TROUVÉ, traduction de l'anglois de Fielding (par de la Place), Amsterdam, aux dépens de la compagnie. 1750, 4 vols., 12mo. One frontispiece and 15 plates by Gravelot,

engraved by Aveline, Chedel, Fessard, and Pasquier.

Some of Gravelot's best work. There are several later editions.

FOURNIER. MANUEL TYPOGRAPHIQUE, utile aux gens de lettres, par Fournier le jeune. *Paris, Barbou, 1763, 2 vols., 8vo.* A frontispiece by Gravelot, engraved by Fessard, and illustrations by other artists.

GAUTIER DE SIBERT. CATALOGUE DES CHEVALIERS, COMMANDEURS ET OFFICIERS DE L'ORDRE DU SAINT-ESPRIT, avec leurs noms et qualités, etc. *Paris, de l'imprimerie de Ballard, 1760, folio.* All copies on large paper. A "fleuron" and several vignettes and tail-pieces by Gravelot, and illustrations by other artists.

GAY. FABLES BY J. GAY. *London, Tonson, 1727-1738, 2 vols., 4to.* Volume 2 has a frontispiece, one "fleuron" on the title-page, and 16 large plates by Gravelot, engraved by Scotin.

It is a well illustrated book, and contains



some of Gravelot's first work during his stay in England. There is a later edition.

GRAVELOT. ALMANACH ICONOLOGIQUE, OU DES ARTS, pour l'année 1764, orné de figures avec leurs explications par M. Gravelot. Avec privilège du Roy. *A Paris, chez Lattré, graveur, rue Saint-Jacques, à ville de Bordeaux. Small 18mo.* Engraved throughout. Title-page engraved by Legrand. Frontispiece by Le Mire and 12 plates.

This is the first volume of the "Almanach Iconologique" described next, and may be regarded as an experimental work. The following is a list of the plates, all drawn by Gravelot, and of their respective engravers:

- |                 |             |              |
|-----------------|-------------|--------------|
| 1. Agriculture, | engraved by | Choffard.    |
| 2. Poésie       | „ „         | Bacquoy.     |
| 3. Musique      | „ „         | Bacquoy.     |
| 4. Danse        | „ „         | Prévost.     |
| 5. Eloquence    | „ „         | de Longueil. |
| 6. Ecriture     | „ „         | de Longueil. |
| 7. Architecture | „ „         | Choffard.    |

- |                   |             |          |
|-------------------|-------------|----------|
| 8. Sculpture,     | engraved by | Bacquoy. |
| 9. Peinture       | „ „         | Prévost. |
| 10. Navigation    | „ „         | Bacquoy. |
| 11. Art militaire | „ „         | Le Mire. |
| 12. Chirurgie     | „ „         | Le Mire. |

The “approbation” of the almanack is dated November 1763, and most of the plates have also been dated 1763 by the engravers.

GRAVELOT AND COCHIN. ALMANACH ICONOLOGIQUE, OU DES ARTS, pour l'année 1765 et les années suivantes jusqu'à 1781. *Paris, chez Lattré, graveur, rue Saint-Jacques.* 17 vols., 18mo. The text is engraved. Each volume contains a calendar for the year in which it was published, illustrated by one frontispiece common to all, and one portrait of Gravelot by Gaucher; one engraved title-page and 12 plates. The total number of illustrations in all the volumes, is 204 plates and 12 engraved title-pages. The plates are engraved after drawings by Gravelot and Cochin, by Aliamet, Bacquoy, Choffard,

Dequevauviller, Duclos, Duflos, Gaucher, de Ghendt, Godéfroy, Halbou, Ingouf, de Lounay, Legrand, Le Mire, Le Roy, Leveau, Lingée, de Longueil, Masquelier, Massard, Née, Nicollet, Ponce, Mme. Ponce, Prévost, Rousseau, A. de Saint-Aubin, and Simonet.

A complete set of these almanacks is very rare, especially in good condition and bound in old morocco. The title-pages of the first ten years are all different, whereas the last seven volumes have the same one. The following are the titles of the 17 parts: "Les Arts," 1 vol. "Les Sciences," 2 vols. "Les Vertus," 1 vol. "Les Etres Métaphysiques," 1 vol. "Les Muses," 1 vol. "Les Saisons," 1 vol. "Les XII Mois," 1 vol. "L'Homme," 1 vol. "Les Etres Moraus," 1 vol. "Les Vertus et les Vices," 7 vols. 9 parts contain plates after Gravelot's drawings, and 8 contain those after Cochin. Cohen considers that these latter are the best. This work is regarded as being amongst Gravelot's most celebrated achievements.

GRAVELOT AND COCHIN. ICONOLOGIE PAR FIGURES OU TRAITÉ COMPLET DE LA SCIENCE DES ALLÉGORIES EN 350 FIGURES GRAVÉES D'APRÈS LES DESSINS DE MM. GRAVELOT ET COCHIN, avec les explications relatives à chaque sujet, etc. *Paris, Lattre, graveur, s.d. (1781), 4 vols., 12mo, or, when large paper, 8vo.* Gravelot's portrait from the above mentioned edition, 3 title-pages engraved by Choffard, de Ghendt, and Legrand, and 204 plates from drawings by Gravelot and Cochin.

The illustrations are the same as in the preceding edition, but placed in a different order. The printed text is different. Large paper copies are 8vo. This re-issue (of the plates of the "Almanach Iconologique") is far less rare than the original almanacks, but the plates are still fairly good. The word "figure" in French, stands for *plate*, and apparently there is a discrepancy in the number of plates given, since there are 204 plates, yet 350 are mentioned. It would appear that



the 350 applies to the *number of figures* in the 204 plates.

Certain copies contain proofs, and it is generally accepted that they are genuine proofs and not from altered copper-plates to make them so appear.

GRAVELOT. PLANCHES GRAVÉES D'APRÈS PLUSIEURS POSITIONS DANS LESQUELLES DOIVENT SE TROUVER LES SOLDATS, conformes à l'ordonnance du Roy du 1<sup>er</sup> janvier 1766. 4<sup>to</sup>. One fine frontispiece by Gravelot, engraved by G. de La Haye, and 10 folded plates, representing 31 military subjects, engraved by de La Haye after Gravelot's drawings.

An interesting volume. It may be noted that Gravelot was professor of drawing at the "École militaire."

JEUX DE LA PETITE THALIE (LES). Théâtre de la vie humaine représentée par les jeux de l'enfance ou les amusements de la jeunesse, etc., en cinq parties, avec tablettes

économiques, perte et gain et stylet. *A Paris, chez Desnos, s.d., small 12mo.* One frontispiece and 90 unsigned plates in Gravelot's style.

The same book as the "Almanach de la loterie de l'École militaire." The plates and quatrains are by Gravelot.

JOINVILLE. HISTOIRE DE SAINT LOUIS, par Jehan sire de Joinville, etc. *Paris, de l'Imprimerie royale, 1761, folio.* 2 vignettes and 3 tail-pieces by Gravelot and illustrations by Eisen, engraved by Le Mire and Sornique.

JUNQUIÈRES. CAQUET BON-BEC, LA POULE À MA TANTE, poëme badin, seconde édition, etc. *Paris, 1763, 12mo.* One plate by Gravelot, engraved by Baquoy.

JUSTIN. JUSTINI HISTORIARUM EX TROGO POMPEIO LIBRI XIV. *Paris, Barbou, 1772, 12mo.* Fine frontispiece by Gravelot, engraved by de Longueil, and 1 unsigned vignette.

LA BRUYÈRE. LES CARACTÈRES DE THÉOPHRASTE ET DE LA BRUYÈRE, avec des notes par Coste. *Paris*, 1769, 2 vols., 12mo. 2 "fleurons" and 2 charming vignettes by Gravelot, engraved by Fessard, and a portrait by another artist.

LA BRUYÈRE. LES CARACTÈRES DE THÉOPHRASTE ET DE LA BRUYÈRE, avec des notes par Coste. *Paris*, *Hochereau et Panckouke*, 1765, large 4to. One "fleuron" on the title-page, 3 vignettes and one tail-piece by Gravelot, engraved by Duclos and Le Bas, and 1 portrait by another artist.

LAFARGUE (DE). ŒUVRES MÊLÉES DE M. DE LA FARGUE, etc. *Paris*, *Duchesne*, 1765, 2 vols., 12mo. One "fleuron" on the title-page, 3 pretty plates, and 2 vignettes by Gravelot, engraved by Le Mire.

There is a later edition, revised and corrected by the author, "à Senlis, Desroques et à Paris, Guillot, 1786." 2 vols., 8vo. 6 plates and 6 vignettes by Gravelot.

LA PLACE (DE). ADÈLE, COMTESSE DE PONTTHIEU, tragédie. *Paris*, 1758, 12mo. One vignette by Gravelot, engraved by Ryland.

LASALLE (MARQUIS DE). HISTOIRE DE SOPHIE FRANCOURT, par M——. *Paris, Merlin*, 1768, 2 vols., 12mo. 4 charming plates by Gravelot, engraved by Masquelier, Leveau, de Lorraine, and Duclos.

LAUJON (DE). L'AMOUREUX DE QUINZE ANS, OU LA DOUBLE-FÊTE, comédie en trois actes et en prose, etc. *Paris, V<sup>e</sup>. Duchesne*, 1771, 8vo. One plate by Gravelot, engraved by Duclos. The music is by Martini.

LE CAT. TRAITÉ DE LA COULEUR DE LA PEAU HUMAINE EN GÉNÉRAL ET DE CELLE DES NÈGRES EN PARTICULIER, etc. *Amsterdam*, 1765, 8vo. One fine frontispiece, a vignette, and one tail-piece by Gravelot, engraved by Bacheley.

LEFRANC DE POMPIGNAN. ŒUVRES DIVERSES DE M. L.\* F\*\*\*, troisième



édition, ornée de figures en taille-douce. *Paris, Chaubert, 1753, 3 vols., 16mo*, the third volume of which is entitled: "Poésies Sacrées de M. L.\* F\*\*\*, 1754." One vignette by Gravelot, engraved by Fessard, and illustrations by other artists.

LEFRANC DE POMPIGNAN. POÉSIES SACRÉES DE M. L. F. . . ., divisées en quatre livres et ornées de figures en taille-douce. *Paris, Chaubert, 1751, 8vo*. A "fleuron" on the title-page, one "fleuron" on the dedication page, and 4 head-pieces by Gravelot, and other illustrations.

LE ROY (PIERRE). ÉTRENNES CHRONOMÉTRIQUES, OU CALENDRIER POUR L'ANNÉE BISSEXTILE, 1760. *Paris, chez l'auteur et chez Prault, 1760, 18mo*. Frontispiece by Gravelot, engraved by Le Mire and dated 1758.

An almanack of the celebrated clock-maker. It is very scarce.

LOFRASSO (ANTONIO DE). LOS DIES LIBROS DE FORTUNA DE AMOR. . . . *Londres*, 1740, 2 vols., 8vo. Several plates by Gravelot, engraved by Mosley. Also other illustrations drawn and engraved by Mosley.

LUCAIN. MARCI ANNÆI LUCANI PHARSALIA, cum supplemento Thomæ Maii. *Paris*, Barbou, 1767, 12mo. Pretty frontispiece by Gravelot, engraved by de Longueil, and one unsigned head-piece.

LUCAIN. LA PHARSALE DE LUCAIN, traduite en françois par M. Marmontel, de l'Académie françoise. *Paris*, Merlin, 1766, 2 vols., 8vo. Frontispiece and 10 plates by Gravelot, engraved by Duclos, de Ghendt, Le Mire, Née, Rousseau, and Simonet.

LUCRÈCE. LUCRÈCE, DE LA NATURE DES CHOSSES, traduction nouvelle, etc. *Paris*, Bleuet, 1768, 2 vols., large 8vo. Holland paper. Frontispiece and 6 plates by Gravelot, engraved by Binet.

A fine edition. There are also some 18mo and 12mo copies on ordinary paper, bearing the same date and containing the same illustrations.

MARIETTE (JEAN). DESCRIPTION DES TRAVAUX QUI ONT ACCOMPAGNÉ, PRÉCÉDÉ ET SUIVI LA FONTE EN BRONZE D'UN SEUL JET DE LA STATUE ÉQUESTRE DE LOUIS XV, dressée sur les mémoires de M. Lempereur. *Paris, Lemercier, 1768, atlas folio.* 57 plates and 1 vignette by Gravelot.

MARMONTEL. CONTES MORaux, par M. Marmontel, de l'Académie françoise. *Paris, Merlin, 1765, 3 vols., 8vo.* Title-page by Gravelot, engraved by Duclos, repeated in each volume, and 23 plates by Gravelot, engraved by Baquoy, Legrand, Le Mire, Le Veau, de Longueil, Pasquier, Rousseau, and Voyez, and a portrait by Cochin.

At the same time as this 8vo edition appeared, there were copies published in 12mo size. There were two issues for this edition.

The first can be recognized as such, owing to the errata which does not recur in the second edition. The plates are charming, but some are much superior to others.

There are several later editions of this book, one of the best being that published at *Liège (Paris, Cazin)*, 1780, 3 vols., 18mo. It contains 23 very pretty plates reduced in size from those of the 1765 edition.

MARMONTEL. LA BERGÈRE DES ALPES, pastorale en trois actes et en vers, mêlée de chant, etc. Musique de Koheult. *Paris, Merlin*, 1766, 8vo. A plate by Gravelot, engraved by Le Veau.

MARMONTEL. BÉLISAIRE. *Paris, Merlin*, 1767, 8vo. Frontispiece and 3 plates by Gravelot, engraved by Massard, Le Veau, Levasseur, and Masquelier.

MARMONTEL. L'AMITIÉ À L'ÉPREUVE, comédie en deux actes, etc. *Paris, Duchesne*, 1771, 8vo. A plate by Gravelot, engraved by Simonet.



MONET. ANTHOLOGIE FRANÇAISE, ou Chansons choisies depuis le XIII<sup>e</sup> siècle jusqu'à présent. *s.l. (Paris)*, 1765, 3 vols., 8vo. 3 frontispieces by Gravelot, engraved by Le Mire and a portrait by Cochin. A fourth volume belongs to this set: CHANSONS JOYEUSES PAR UN ANE ONYME, ONYSSIME, which is by Collé. 2 parts in 1 vol., 8vo, 1765.

MYSTÈRES DU CHRISTIANISME (LES), etc. (par Bebescourt). *Londres*, 1771, 2 vols., 8vo. 2 frontispieces, 2 vignettes, and 2 tail-pieces by Gravelot, engraved by Picot and Delattre.

NOVUM JESU-CHRISTI TESTAMENTUM. *Parisiis, Barbou*, 1767, 12mo. A plate by Gravelot, engraved by de Longueil.

OVIDE. LES MÉTAMORPHOSES D'OVIDE, en latin et en françois, etc. *Paris, Hochereau (ou Despillly, ou Barrois, ou Delalain, ou Guillyn)*, 1767-1771, 4 vols., 4to. 140 plates, 6 being by Gravelot.

This book is one of the most sumptuously

illustrated works ever published. Drawings were contributed by Gravelot, Boucher, Eisen, Leprince, Monnet, Moreau, Parizeau, and Saint-Gois, and engraved by equally well-known engravers. Cohen says of this book: "a superb work, which is due to the care of the editor Basan and to the engraver Le Mire."

PANCKOUKE (HENRI). LETTRE DE DON CARLOS À ÉLISABETH, suivi d'un passage de L'Aminte du Tasse traduit en vers, et du poème de la Nuit, imité de Gessner. *Paris, Panckouke et V<sup>e</sup>. Duchesne; Lille, Carré de la Rue, 1768, 8vo.* A plate by Gravelot, engraved by Levasseur.

PARMENTIER (ABBÉ). LETTRE DE CATON D'UTIQUE À CÉSAR. *Paris, de l'imprimerie de Lambert, 1766, 8vo.* A pretty plate by Gravelot, engraved by Fessard.

PETITY (ABBÉ DE). BIBLIOTHÈQUE DES ARTISTES ET DES AMATEURS, OU TABLETTES ANALYTIQUES ET MÉTHODIQUES SUR LES

SCIENCES ET LES BEAUX-ARTS, etc. *Paris, Simon, 1766, 3 vols., 4to.* Frontispiece and 11 plates by Gravelot, engraved by Duclos and Rousseau, and other illustrations.

There are proofs of Gravelot's plates before text.

PETITY (ABBÉ DE). ÉTRENNES FRANÇOISES, dédiées à la Ville de Paris pour l'année jubilaire du règne de Louis le Bien-Aimé, par l'abbé Petity, prédicateur de la Reine. *Paris, Pierre-Guillaume Simon, 1766, royal 8vo.* One plate by Gravelot and other illustrations.

PETITY (ABBÉ DE). LA SAGESSE DE LOUIS XVI, MANIFESTÉE DE JOUR EN JOUR, enseignée à ses peuples, etc. *A Paris, chez Gueffier, 1775, 2 vols., 8vo.* Frontispiece and 4 plates by Gravelot.

PITHOUD. IDÉE DE L'ÉDUCATION DU CŒUR, OU MANUEL DE LA JEUNESSE, par un père de famille. *La Haye et Paris, chez Cailleau, 1777, 2 vols., 12mo.* A fine unsigned frontispiece drawn in Gravelot's style.

POINSINET. GABRIELLE D'ESTRÉES À HENRI IV. *Amsterdam, Changuion, 1767, 8vo.* A plate by Gravelot, engraved by Levasseur.

PRÉVOST (ABBÉ). HISTOIRE DU CHEVALIER DES GRIEUX ET DE MANON LESCAUT. *Amsterdam, aux dépens de la Compagnie (Paris) 1753, 2 vols., 12mo.* 8 pretty plates, 2 by Gravelot and 6 by Pasquier, engraved by Lebas, and 1 vignette by Pasquier, which is repeated in each volume.

A much prized edition. All copies are printed on similar quality and size Holland paper; those which are described in catalogues as being on ordinary paper, or small paper, are either forgeries or have been cut down.

RACINE. ŒUVRES DE JEAN RACINE, avec des commentaires par M. Luneau de Bois-germain. *Paris, Cellot, 1768, 7 vols., 8vo.* 12 plates by Gravelot, engraved by Duclos, Flipart, Le Mire, Lempereur, Le-



vasseur, Née, Prévost, Rousseau, and Simonet, and one portrait by Santerre.

A fine edition, of which there are copies on Holland paper with the plates before letters. It may be noted, however, that the plates very rarely have text printed beneath them.

RAULIN. DE LA CONVERSATION DES ENFANTS, ou les Moyens de les fortifier, etc. *Paris, Merlin, 1768, 2 vols., 12mo.* A pretty frontispiece by Gravelot, engraved by N. de Launay, and a vignette by Gravelot.

RÉMOND DE SAINTE-ALBINE. LE COMÉDIEN. *Paris, Desaint et Saillant, 1747, 8vo.* A "fleuron" on the title-page and 3 vignettes drawn by Gravelot and etched by Major.

RICCOBONI (MADAME). HISTOIRE DE MISS JENNY. *Paris, Brocas et Humbolt, 1764, 4 vols., 12mo.* 4 plates by Gravelot, engraved by Le Mire and Prévost.

RICCOBONI (MADAME). ŒUVRES COMPLÈTES DE MME. RICCOBONI, nouvelle édition, revue et augmentée par l'auteur et ornée de 24 figures en taille-douce. *Paris, Volland, 1786, 8 vols., 8vo.* 24 plates by Gravelot and Brion de La Tour.

RICHARDSON. PAMELA, OR VIRTUE REWARDED, IN A SERIES OF FAMILIAR LETTERS, etc. *London, 1742, 4 vols., 8vo.* 29 plates by Gravelot and Hayman.

RICHARDSON. NOUVELLES LETTRES ANGLOISES, OU HISTOIRE DU CHEVALIER DE GRANDISSON (traduites par l'abbé Prévost), etc. *Londres (Paris), Cazin, 1786, 7 vols., 18mo.* 8 plates by Gravelot and Brion, engraved by Chapuy.

ROMET. LETTRE DE PÉTRARQUE À LAURE, etc. *Paris, Sebastien Jorry, 1765, 8vo.* A plate by Gravelot, engraved by Madame Pithoud.

There are large paper copies.

ROUSSEAU (JEAN-JACQUES). LETTRES DE DEUX AMANTS, HABITANTS D'UNE PETITE VILLE AU PIED DES ALPES. *Amsterdam, Rey*, 1761, 6 parts in 4 vols., 12mo. 12 plates by Gravelot, engraved by Aliamet, Choffard, Flipart, Le Mire, Lempereur, de Longueil, Ouvrier, and A. de Saint-Aubin.

Original edition of LA NOUVELLE HÉLOÏSE.

ROUSSEAU (JEAN-JACQUES). ŒUVRES DE M. ROUSSEAU, de Genève, nouvelle édition, etc. *Neuchâtel*, 1764, 6 vols., 8vo. One frontispiece by Gravelot and illustrations by other artists.

ROUSSEAU (JEAN-JACQUES). ŒUVRES DE J.-J. ROUSSEAU, nouvelle édition, etc. *Amsterdam, chez Marc-Michel Rey*, 1766, 12 vols., 12mo. 12 plates by Gravelot for the NOUVELLE HÉLOÏSE, engraved by J. Folkema and Frankendaal.

SAINT-LAMBERT. LES SAISONS, poème. *Amsterdam*, 1769, 8vo. One plate by Gravelot and illustrations by other artists.

SAVAGE. THE WORKS OF RICHARD SAVAGE, son of the Earl of Rivers, etc. *London*, 1777, 2 vols., 8vo. A charming "fleurion" on the title-page of each volume by Gravelot, engraved by Taylor.

SHAKESPEARE. THE WORKS OF SHAKESPEARE, etc. *Oxford, printed at the Theatre*, 1744-1746, 6 vols., 4to. One portrait of Shakespeare engraved by Gravelot, 2 frontispieces with the author's portrait, representing funereal monuments, by Gravelot, 36 plates drawn by Hayman and engraved by Gravelot, and 2 tail-pieces by Gravelot; one of the latter is used 10 times and the other 14 times.

This is an interesting work, showing what Gravelot did artistically at this period, in England.

SHAKESPEARE. THE WORKS OF SHAKESPEARE, etc., *London, Hitch*, 1762, or *Tonson*, 1767, 8 vols., 12mo. 36 plates drawn by Gravelot, engraved by Van der Gucht, and a portrait.



## SONGS IN THE OPERA OF FLORA.

*London, sold by J. Cooper at ye Globe in Paternoster Row and by Geo. Bickham at his House in Bedford Bury, Covent Garden, 1737, 8vo. 24 vignettes by Gravelot, engraved by G. Bickham, junr.*

These illustrations form head-pieces to the songs. Although the drawing of the figures is somewhat stiff, the vignettes are very quaint and pretty. An exceedingly scarce book.

TACITE. TIBÈRE, OU LES SIX PREMIERS LIVRES DES ANNALES DE TACITE, traduits par M. l'abbé de la Bléterie, etc. *Paris, de l'imprimerie royale, 1768, 3 vols., 12mo.* A "fleuron," repeated on the title-pages, by Gravelot, engraved by Delaunay, 6 head-pieces with Roman medals, and 6 plates by Gravelot, engraved by Delaunay, Duclos, Massard, Rousseau, and Saint-Aubin.

A beautiful edition.

TASSE(LE). LA GERUSALEMME LIBERATA di Torquato Tasso, *Parigi, Delalain, Durand,*

*Molini*, 1771, 2 vols., large 8vo. *Holland paper*.

2 frontispieces with the portrait of Tasso and that of Gravelot, 2 engraved title-pages with "fleurons," one decorated dedication-page and 20 plates, 9 large tail-pieces and 14 small ones at the end of the songs and 20 head-pieces with portraits, all by Gravelot, engraved by Baquoy, Duclos, Henriquez, Leveau, Lingée, Le Roy, Massard, Mesnil, Née, Patas, Ponce, Rousseau, and Simonet.

A superb edition with magnificent plates. Some copies were published 4to.

The last important work illustrated by the artist.

TASSE (LE). LA JÉRUSALEM DÉLIVRÉE, poème du Tasse, etc. *Paris, Musier fils*, 1774, 2 vols., 8vo. 2 title-pages with "fleurons" engraved by Drouët, 2 frontispieces with Tasso's and Gravelot's portraits in medallions, 20 plates, 23 tail-pieces, and 20 vignettes, which form head-pieces, with the portraits of the principal personages in the poem, by Gravelot.

The illustrations are the same as those in the Italian edition and are pulled off the same plates, but the proofs are not so good.

There are later editions with slight alterations.

TASSONI. LA SECCHIA RAPITA, poema eroi-comico di Alessandro Tassoni. *Paris, Prault et Durand, 1766, 2 vols., large 8vo.* 2 title-pages, each with a different "fleuron," one frontispiece, one portrait in a medallion by Gravelot, engraved by Le Roy, 12 plates by Gravelot, engraved by Duclos, Née, Pasquier, Rousseau, and Simonet, and several head-pieces by Gravelot, engraved by Le Roy, and illustrations by other artists.

A very finely illustrated edition which forms a companion volume to "GERUSALEMME LIBERATA" of 1771.

TÉRENCE. PUBLII TERENTII AFRI COMÆDIÆ SEX, ad optimorum exemplarium fidem recensitæ, etc. *Paris, Leloup et Mérigot, 1753, 2 vols., 12mo.* (Collection Barbou.)

Same "fleuron" for the two title-pages with T  rence's portrait, one frontispiece, 7 plates, 37 vignettes, and 28 tail-pieces by Gravelot, engraved by Delafosse and Sornique.

The illustrations are charming.

VANI  RE. JACOBI VANIERII PR  DIUM RUSTICUM; nova editio c  teris emendatior cum indice locupletiori, etc. *Paris, Barbou, 1774, 12mo.* A frontispiece by Gravelot, engraved by de Longueil.

Re-issued in 1786 with the same illustration.

VOLTAIRE. LA HENRIADE, en dix chants. *Gen  ve, 1771, 12mo.* One portrait of Henri IV, an allegorical frontispiece, and 10 plates by Gravelot.

VOLTAIRE. TANCRED  , trag  die par M. de Voltaire. *A Gen  ve, chez les fr  res Cramer, 1761, 8vo.* One frontispiece by Gravelot.

The original edition.

This frontispiece is rare, it having been suppressed in many copies. Sieurin says it



was originally destined for "L'ÉCOSSAISE." It represents a lyre suspended from the branch of a tree and a donkey standing below braying hard, while looking at the instrument; with a rhyme beneath.

VOLTAIRE. COLLECTION COMPLÈTE DES ŒUVRES DE M. DE VOLTAIRE. *Gèneve, chez les frères Cramer, 1768, 30 vols., 4to.* Besides the volumes of the "CORRESPONDANCE." One frontispiece, 7 portraits, and 42 plates by Gravelot, engraved by de Launay, de Lorraine, Duclos, Flipart, Helman, Le Vasseur, Leveau, de Longueil, Masquelier, Massard, Née, Ponce, Rousseau, Simonet, and Tilliard. The portraits are after Janet, La Tour, and Gardelle. This edition consisted of 30 vols. at the time of Voltaire's death. In 1796 the editors published a supplement of "CORRESPONDANCE," which increased the number of volumes to 45.

The plates before letters, of this edition, are very rare.

## ADDENDUM

PETITY (ABBÉ DE). LES VŒUX DE LA FRANCE ET DE L'EMPIRE. Médaillons allégoriques pour le mariage de Monseigneur le Dauphin. *A Paris, chez Pierre Chenu, graveur.* 6 *en-têtes* in the form of medallions. 2 of these head-pieces are drawn by Gravelot from designs by A. de Petty and are engraved by Chenu.

## LIST OF THE PLATES

All the plates are practically the original size, with the exception of No. 12, which is slightly reduced.

The title-page of this volume is a proof of title-page to volume iii of "Il Decamerone di M. Giovanni Boccaccio," 1757. Designed by Gravelot, engraved by N. Le Mire.

The frontispiece of this book is the frontispiece to volume ii of "La Gerusalemme Liberata" by Torquato Tasso, 1771. Designed by Gravelot, engraved by B. L. Henriques.

1. Head-piece vignette from "Songs in the Opera of Flora," 1737. Designed by Gravelot, engraved by G. Bickham, junior.
2. Plate from volume ii of "Histoire de Tom Jones ou l'enfant trouvé," a trans-

lation from the English by Fielding, 1750. Designed by Gravelot, engraved by De Lafosse.

3. Two head-pieces from "Publii Terentii afri Comœdiæ Sex," 1753. Designed by Gravelot, engraved by Lebas.
4. Frontispiece to volume i of "Il Decamerone di M. Giovanni Boccaccio," 1757. Designed by Gravelot, engraved by L. Lempereur.
5. Plate from volume i of "Il Decamerone di M. Giovanni Boccaccio," 1757. Designed by Gravelot, engraved by L. Lempereur.
6. Plate from the "Almanach utile et agréable de la loterie de l'école royale militaire, pour l'année 1759 et 1760." Designed by Gravelot. Each plate in the volume occupies a whole page.
7. Plate from "Les Amours de Mirtil," 1761. Designed by Gravelot, engraved by L. Legrand.



8. Frontispiece to "Tancrède" by Voltaire, 1761. Designed by Gravelot, engraved by Choffard.
9. Frontispiece to volume ii of "The Works of Shakespeare," 1762. Illustration to "Much Ado about Nothing." Designed by Gravelot, engraved by G. van der Gucht.
10. Frontispiece to "Soliman second" by Favart, 1762. Designed by Gravelot, engraved by N. Le Mire.
11. Plate from the "Théâtre de Pierre Corneille," 1764. Illustration to "La Place Royale (comédie)." Designed by Gravelot, engraved by N. Le Mire.
12. Plate from the "Théâtre de P. Corneille," 1774. Illustration to "La Place Royale (comédie)." Designed by Gravelot, engraved by N. Le Mire. Subsequent edition with the plates framed. This reproduction is slightly smaller than the original.

13. Plate from the "Almanach Iconologique ou des Arts, pour l'année 1765." Designed by Gravelot, engraved by N. Le Mire.
14. Eau-forte of the plate from the "Contes Moraux" by Marmontel, 1765. Illustration to "Le Connoisseur." Designed by Gravelot.
15. Plate from the "Contes Moraux" by Marmontel, 1765. Illustration to "Le Connoisseur." Designed by Gravelot, engraved by J. F. Rousseau.
16. Vignette from volume i of "La Secchia Rapita" by Tassoni, 1766. Designed by Gravelot, engraved by J. Le Roy.
17. Drawing for a plate in "Le Fabricant de Londres" by Fenouillot de Falbaire, 1771. The drawing is by Gravelot.
18. Plate from "Le Fabricant de Londres" by Fenouillot de Falbaire, 1771. Designed by Gravelot, engraved by C. Levasseur.

19. Plate from volume ii of "La Gerusalemme Liberata" by Torquato Tasso, 1771. Designed by Gravelot, engraved by A. J. Duclos.





## PLATES





HEAD-PIECE VIGNETTE FROM "SONGS IN THE  
OPERA OF FLORA," 1737.

HEAD-PIECE VIGNETTE FROM "SONGS IN THE  
OPERA OF FLORA," 1737.





*Gravelot inv.*

*G. Buckham jun. sculp.*

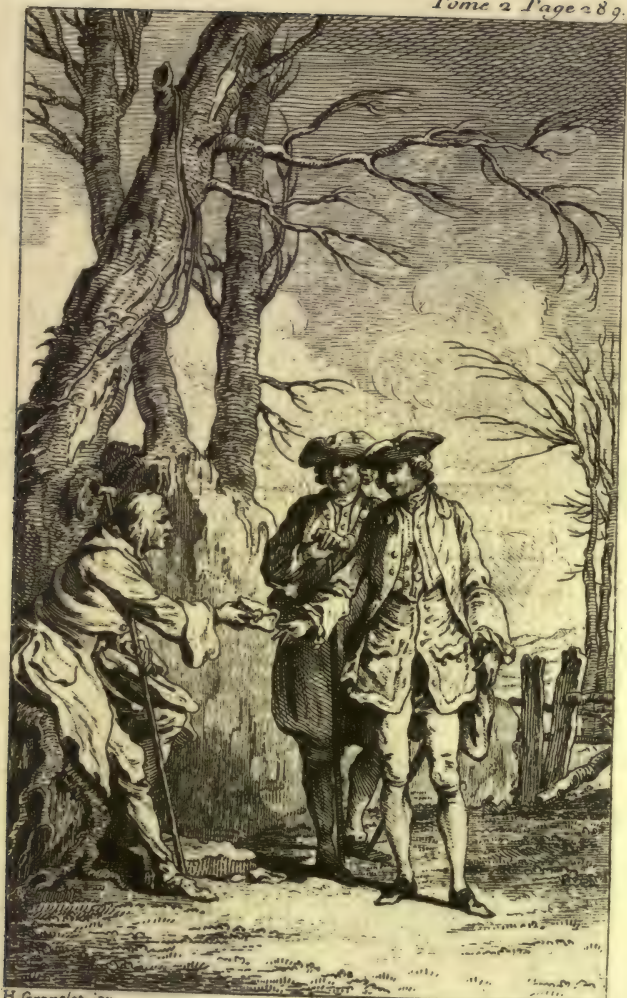


PLATE FROM VOLUME II OF "HISTOIRE DE TOM  
JONES OU L'ENFANT TROUVÉ," 1750.



PLATE FROM VOLUME II OF "HISTOIRE DE TON  
JONES OU L'ENFANT TROUVÉ", 1750.





H. Gravelot. pin.

De La Roche. del.





TWO HEAD-PIECES FROM "PUBLII TERENTII AFRI  
COMÆDIÆ," ETC., 1753.



TWO HEAD-PIECES FROM "PUBLI TERENTI AFRICI  
COMEDIAE," ETC., 1753.





*Lebac Sculp.*

*Gravelot Del.*



*H. Gravelot Del.*

*P. Lebac Sculp.*



FRONTISPIECE TO VOLUME I OF "IL DECAMERONE DI  
M. GIOVANNI BOCCACCIO," 1757.



FRONTISPIECE TO VOLUME I OF "IL DECAMERONE DI  
M. GIOVANNI BOCCACCIO," 1757.





Gravabit uno.

T. P. V. a.

L. Empereur Sculp.






PLATE FROM VOLUME I OF "IL DECAMERONE DI  
M. GIOVANNI BOCCACCIO," 1757.

PLATE FROM VOLUME I OF "LE DECAMERONE DI  
M. GIOVANNI BOCCACCIO," 1727.





*K. Gravelot inv.*

*T.P.N. 3.*

*L. Lempereur sculp.*



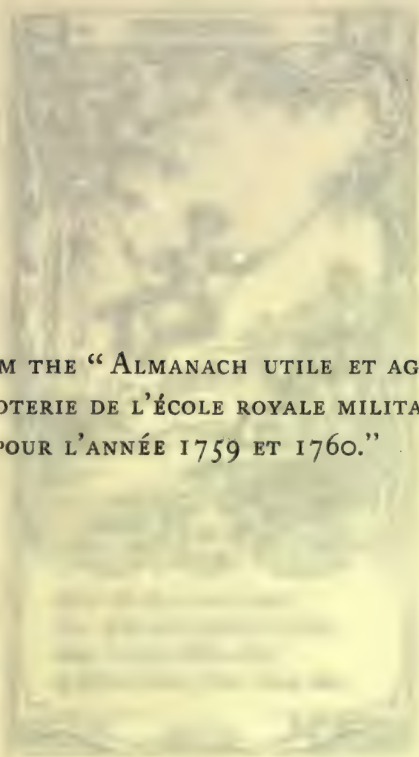


PLATE FROM THE "ALMANACH UTILE ET AGRÉABLE  
DE LA LOTERIE DE L'ÉCOLE ROYALE MILITAIRE,  
POUR L'ANNÉE 1759 ET 1760."

PLATE FROM THE "ALMANACH CIVIL ET AGRICOLE  
DE LA FORTIERE DE L'ÉCOLE ROYALE MILITAIRE,  
POUR L'ANNÉE 1759 ET 1760."



LEVENTÉE.



*Avec de la présomption  
Des arbres on atteint le faite :  
Mais le trop d'élevation  
A fait tourner plus d'une tête .*



PLATE F.

PLATE FROM "LES AMOURS DE MIRTIL," 1761.



PLATE FROM "LES AMOURS DE MIRTA," 1761.




CHANT V.



*H. Gravelot, inv.*

*Louis Lezraud, sculp.*





FRONTISPIECE TO "TANCRÈDE," 1761.

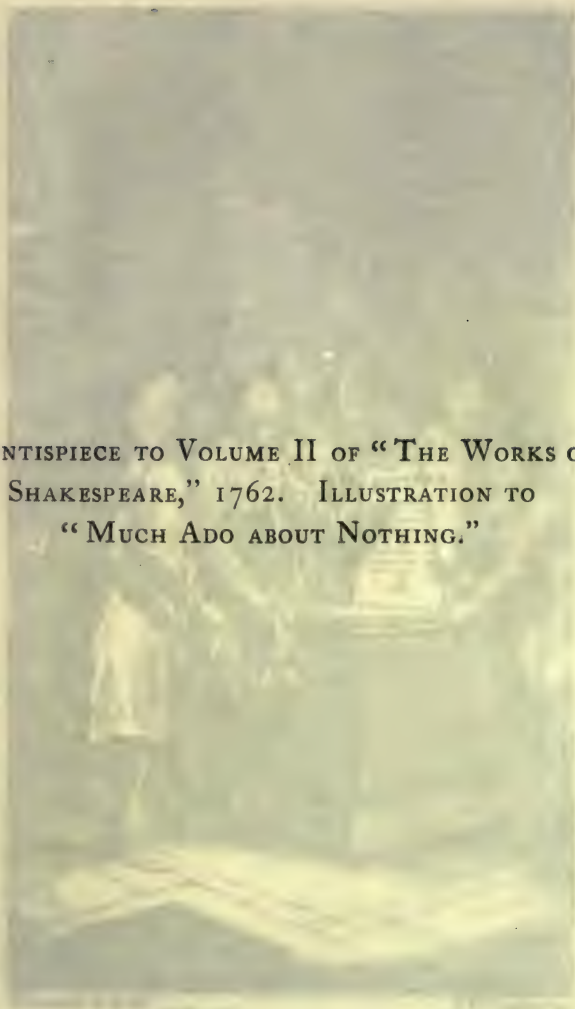
FRONTISPIECE TO "TANGRIED," 1761.





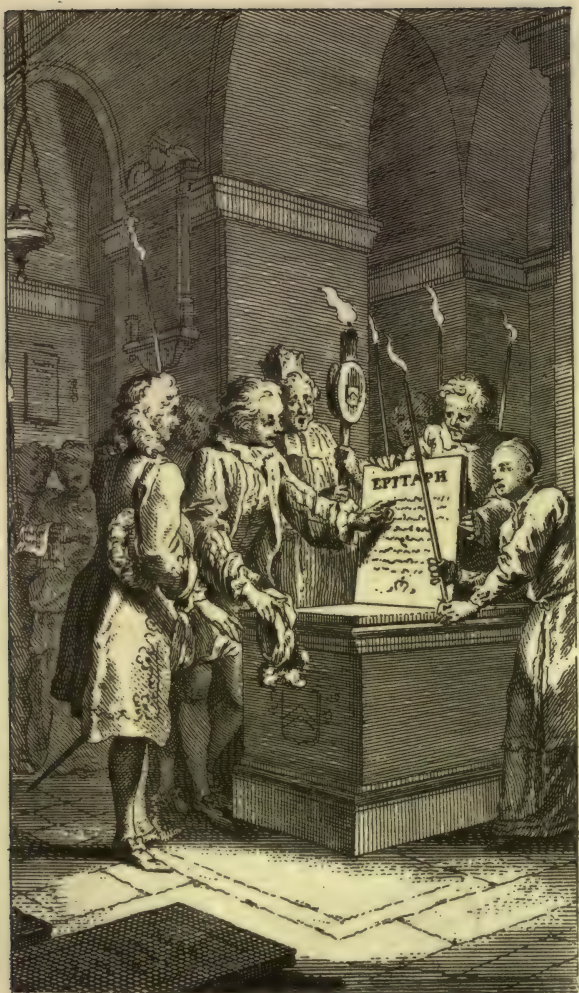


FRONTISPIECE TO VOLUME II OF "THE WORKS OF  
SHAKESPEARE," 1762. ILLUSTRATION TO  
"MUCH ADO ABOUT NOTHING."



FRONTISPIECE TO VOLUME II OF "THE WORKS OF  
SHAKESPEARE," 1762. ILLUSTRATION TO  
"MUCH ADO ABOUT NOTHING."





*H. Gravelot in 24 del*  
*Vol. 2. P. 3.*

*G. V. Gache Scul*



FRONTISPIECE TO "SOLIMAN SECOND," 1762.



SOLIMAN II

FRONTISPIECE TO "SOLIMAN SECOND," 1763.





H. Gravelot inv.

SOLIMAN II.

N. le Mire Sculp.






PLATE FROM "THÉÂTRE DE PIERRE CORNEILLE,"  
1764. ILLUSTRATION TO "LA PLACE  
ROYALE" (COMÉDIE).

PLATE FROM "THÉÂTRE DE PIERRE CORNEILLE,"  
1764. ILLUSTRATION TO "LA PLACE  
ROYALE" (COMÉDIE).









PLATE FROM "THÉÂTRE DE P. CORNEILLE," 1774.  
ILLUSTRATION TO "LA PLACE ROYALE" (COMÉDIE).

SUBSEQUENT EDITION WITH PLATES FRAMED.

Subsequent edition with plates framed.  
Illustration to "La Place Royale" (Comélie).  
Plate from "Théâtre de P. Corneille"; 1774.





*De Gravet inven*

*N. de Mox Sculp*

Là, mais ne rougi point, et me soutiens encor  
Que tu ne fuis ces lieux que pour suivre Alidor.



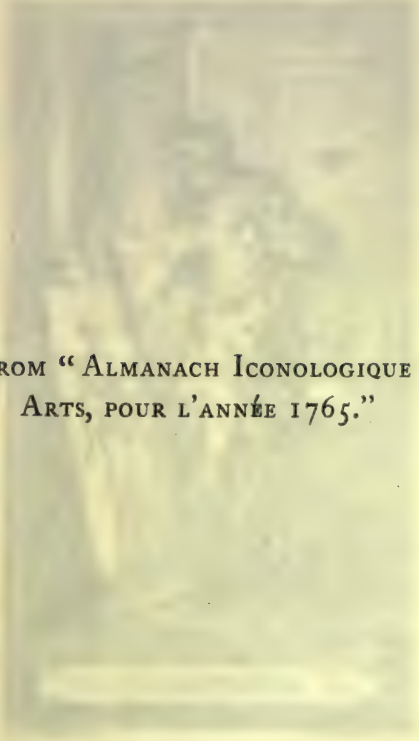


PLATE FROM "ALMANACH ICONOLOGIQUE OU DES  
ARTS, POUR L'ANNÉE 1765."

PLATE FROM "ALMANACH TECHNOLOGIQUE DE  
ARTS POUR L'ANNÉE 1765."






H. Gravé par del.

H. le Mare Sculp.





EAU-FORTE OF THE PLATE FROM "CONTES  
MORAUX," 1765. ILLUSTRATION TO  
"LE CONNOISSEUR."

RE-PRODUCE OF THE PLATE FROM "CONTE  
MURRAY," 1761. ILLUSTRATION TO  
"LE CONNOISSEUR."







A faint, monochromatic illustration, likely a woodcut or engraving, depicting a landscape scene. In the center, a figure stands near a structure, possibly a well or a small building. The background shows a hilly or wooded area. The overall tone is muted and historical.


PLATE FROM "CONTES MORAUX," 1765. ILLUS-  
TRATION TO "LE CONNOISSEUR."

PLATE FROM "CONTER MORSE", 1705. JULES-  
TRATION TO "LE CONNOISSEUR".










VIGNETTE FROM VOLUME I OF "LA SECCHIA  
RAPITA," 1766.

VIGNETTE FROM VOLUME I OF "LA SECONDA  
RAPITA," 1766.









DRAWING FOR A PLATE IN "LE FABRICANT DE  
LONDRES," 1771.

DRAWING FOR A PLATE IN "THE FABRICANT OF  
LONDON," 1771.





BETZI. Prenez garde, votre chapeau va tomber.  
 JULIETTE. Ah! le voilà bas.

H. Crayonnet inven.





PLATE FROM "LE FABRICANT DE LONDRES," 1771.

Heureux que son genre est de voir par tout des hommes  
Aider son art & leur donner son nom !

PLATE FROM "LE FABRICANT DE LONDRES," 1771.





*H. Gravelot del.*

*C. le Vasseur sculp.*

Hélas ! j'ai été père, et je n'ai pas joui du bonheur  
d'élever ma Fille dans mon sein !

*Act. 2. Sc. 8*



The first of the great men of the world  
 who have lived and died in the world  
 of the world.




PLATE FROM VOLUME II OF "LA GERUSALEMME  
LIBERATA," 1771.

PLATE FROM VOLUME II OF "LA GÉOLOGIE  
LIBÉRATA," 1771.















(77)

SB 2  
b/w

NC  
248  
B6S3

Salomons, Vera Frances  
Gravelot

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